

# Notes from EASTMAN



Newsletter of the EASTMAN SCHOOL OF MUSIC  
of the University of Rochester

October 1969



*ABOVE, LEFT: Zvi Zeitlin, with Mrs Zeitlin, receiving congratulations after his Kilbourn Hall performance of the Beethoven Concerto, July 24.*

*ABOVE, RIGHT: Rayburn Wright, Manny Albam and Clark Terry acknowledge applause at conclusion of "Arrangers' Holiday" show, August 7.*

*BELOW: Eugene List is shown with his pupils and former pupils from ESM during rehearsal in New York prior to taping of Gottschalk performance for the Ed Sullivan television show. Behind Mr List are Neal Larrabee, Nancy Weintraub and John van Buskirk; in front of him, Carmen Wilhite; at right, Annette Davies and Harry Scaggiari; not shown: Joo Ran Kim, William Shookhoff, Mary Jo Santuccio.*



New York Times photo by John Soto

NOTES FROM EASTMAN is published now and then by the Eastman School of Music of the University of Rochester and is sent without charge to students, faculty and alumni of the Eastman School, to music editors, educators and other interested members of the musical community. Editor: Richard D. Freed; editorial assistant: Paula Hazucha. Correspondence may be addressed to the Editor, Notes from Eastman, 26 Gibbs Street, Rochester, New York 14604.

# NOTES FROM EASTMAN

Vol. IV, No. 1

October 1969

Summer Festival 1969 .....	3
Harp Conference and Contest .....	8
Suzuki Concert .....	10
Effie Knaus Celebrates 90th Birthday .....	11
New York Premiere for Mangione Work .....	11
New Faces on the Faculty .....	12
Other News of Faculty and Students .....	16
Eastman Musicians at Chautauqua .....	21
Mitch Miller Visits ESM .....	21
Alumni Notes .....	22
Out-of-Town Audition Dates .....	32
Eastman Performing Units on Tour .....	Inside Back Cover

ON OUR COVER: Composer Alec Wilder confers with Eileen Malone, ESM's great lady of the harp, prior to premiere performance of his Suite for Harp, Oboe and Horn. The work was commissioned by Miss Malone and introduced by her with Robert Sprenkle, oboe, and Verne Reynolds, horn, during American Harp Society Conference held at the School in June (see pages 8-9).

BACK COVER: Clark Terry, guest artist in 1969 edition of "Arrangers' Holiday" (see pages 1-7).



*Carroll Glenn autographs program for young admirer following program of Liszt rarities with Eugene List in Kilbourn Hall on July 29*



*Mezzo-soprano Joyce Castle as Azucena in Act II of Il Trovatore in Highland Park Bowl, Rochester*

*All Eastman School photos by Louis Ouzer*

# SUMMER MUSIC FESTIVAL



*Zvi Zeitlin rehearsing the Beethoven Violin Concerto in Kilbourn Hall, Walter Hendl conducting*

---

In addition to the numerous workshops, institutes, clinics and special courses offered during the 1969 Summer Session, the Eastman School presented a Summer Music Festival comprising opera, orchestral concerts, chamber music, solo recitals and the annual "Arranger's Holiday" extravaganza—a total of seventeen performances.

Puccini's *Madama Butterfly*, Rossini's *Barber of Seville* and Verdi's *Trovatore* were given in English in the "Opera Under the Stars" series in the Highland Park Bowl. Each opera was performed twice and all three productions were staged by Robert Murray, conducted by Edwin McArthur and designed by Thomas P. Struthers.

Walter Hendl conducted the Eastman Chamber Orchestra in two Kilbourn Hall concerts, with Zvi Zeitlin as his soloist in the Beethoven Violin Concerto on the second program. The Strauss *Bürger als Edelmann* Suite and Copland's *Music for the Theatre* were featured on the first program.

Clark Terry was the guest artist for the "Arranger's Holiday" show in the Eastman Theatre. One of the numbers he played was *Like It Is*, a piece

# OPERA UNDER



*ABOVE: Edwin McArthur conducts Il Trovatore, with Laura Mann onstage as Leonora; concertmaster John Celentano can be seen at left.*

*BELOW: Trovatore cast in curtain call—(from left) Robert Paul as the Count di Luna, Joyce Castle as Azucena, Laura Mann as Leonora, Daniel Nelson as Manrico*



# THE STARS



*ABOVE: Principals in The Barber of Seville were (from left) Otis Lambert as Bartolo, Alan Abelson as Figaro, John Humphrey as Almaviva, Will Read as Fiorello, Mary Henderson as Rosina, William Briggs as Basilio.*

*BELOW: Daniel Nelson as Pinkerton and Laura Mann as Cio-Cio-San in Madama Butterfly*



composed especially for him by Manny Albam, who conducted it. Garry Sherman, the well-known composer and arranger, was here to conduct his own jazz-rock piece, *Idioms*. Rayburn Wright conducted the 45-piece orchestra in the remainder of the program, which included selections from Fred Karlin's score for the film *The Stalking Moon*. Both Sherman and Karlin were participants in the Arrangers' Laboratory-Institute in its early years.

Irene Jordan, the soprano, who was in residence here during the Summer Session and is teaching some of Julius Huehn's pupils during his sabbatical this semester, gave a song recital in Kilbourn Hall, with Edwin McArthur at the piano.

Violinist Carroll Glenn and pianist Eugene List played the Franck Sonata and three little-known works of Liszt in Kilbourn Hall, and the Faculty Woodwind Quintet's program in the same hall included the first performance of Jack End's *Memo to a Woodwind Quintet*.

There were also five Eastman presentations in Hoyt Hall on the UR River Campus: a program by the Eastman Brass Quintet, a piano recital by Maria Luisa Faini, a cello recital by Alan Harris, and two evenings of chamber music for various combinations—one with Verne Reynolds, horn, Anastasia Jempelis, violin, and Frank Glazer, piano, and the other with John Thomas, flute, Lorene Field, violin, Francis Tursi, viola, and Alan Harris, cello.



*Irene Jordan during rehearsal for Kilbourn Hall song recital with Edwin McArthur*



## ARRANGER'S HOLIDAY 1969



*In conference on the Eastman Theatre stage during "Arrangers' Holiday" rehearsal: From left, Rayburn Wright, Manny Albam, producer Donald Hunsberger, Clark Terry.*



*Rehearsal time for "Arrangers' Holiday"—At left, Rayburn Wright observes as Clark Terry warms up for Manny Albam's Like It Is, with the composer conducting. At right, Garry Sherman, an Arrangers' Laboratory-Institute alumnus, rehearses the orchestra in his jazz-rock piece, Idioms.*

## THREE EASTMAN HARPISTS TAKE CONTEST HONORS

As announced in our June issue, the sixth annual conference of the American Harp Society was held at the Eastman School June 26 through 30, and during the conference the third National Harp Contest took place here. Three Eastman harpists, all pupils or former pupils of Eileen Malone, took first prizes in their respective divisions.

Robert Barlow, the winner in the Professional division, studied with Miss Malone till his graduation from ESM; he is the son of Wayne Barlow, chairman of the Eastman composition department, and is doing graduate work now at the Juilliard School. Karen Lindquist of Oxnard, California, one of Miss Malone's current undergraduate students, was the winner in the Advanced division, and Rita Tursi, from Miss Malone's preparatory department class, won in the Intermediate I division; Rita is the daughter of Francis Tursi, professor of viola at ESM.

During the conference Miss Malone received a citation from the American Harp Society for her contributions to the development of interest in the harp in America, and a silver bowl from her first three graduating students—Dorothy Remsen, Doris Johnson and Marilyn Baxter.



*Eileen Malone moderating panel discussion, "How can the harpist become a more flexible musician in keeping with the sounds of today?" Panelists, seated left to right, are Reinhardt Elster, Joseph Vito, Joseph Molnar, Mildred Dilling, Anne Adams and Grace Follett.*



*ABOVE: Verne Reynolds, horn, Robert Sprenkle, oboe, and Eileen Malone, on Kilbourn Hall stage, acknowledge applause after giving first performance of new Suite composed for them by Alec Wilder.*

*BELOW: Joseph Vito (left), who opened the conference with a solo recital, chats with ESM harpist Mario Falcão.*





*Some 500 children, ranging in age from 3 to 14, took part in a mass violin concert in the Palestra on the UR River Campus June 21. It was the second annual event demonstrating the work accomplished by teachers, parents and students involved in ESM's "Project SUPER" and other Suzuki projects throughout New York State and in Canada. Shinichi Suzuki himself was the guest of honor at the event, for which Anastasia Jempelis was co-ordinator and members of her "Project SUPER" staff served as hosts. Mr Suzuki is shown here with Miss Jempelis and a group of young performers during a rehearsal session. With them (center) is Yuko Honda, one of Mr Suzuki's personally trained instructors, who was at Eastman last year as an associate in music education, working with Miss Jempelis in "Project SUPER."*

## EASTMAN ORGANIST PERFORMS WITH SPANDAUER KANTOREI

The Spandauer Kantorei, the outstanding Berlin choral ensemble known to American music-lovers through numerous recordings, performed in Kilbourn Hall on October 9, under the direction of its permanent conductor, Martin Behrmann. Mr Behrmann suggested that the *a cappella* choral works be spaced out with organ selections, following the tradition established by his group in its European concerts, and the organ pieces were played by Jerry Brainard, who had just returned to his studies with David Craighead at ESM after a year in London. Jerry was the first Francis Toye Fellow at the Royal College of Music under the student exchange program established last year between the London institution and ESM.



*Effie Knauss, professor emeritus of violin, celebrated her 90th birthday on July 24 at a party given for her by Earnestine Klinzing, Elvera Wonderlich and other former colleagues at the UR Faculty Club. Shown with Miss Knauss at her party is composer David Diamond, who studied with her during his student days at Eastman.*

## NEW YORK PREMIERE FOR MANGIONE WORK

The New York premiere of *The Feel of a Vision*, a work for trumpet and orchestra by Chuck Mangione, director of the Eastman Jazz Ensemble, has been scheduled for Sunday, October 19, when it will be performed in Philharmonic Hall by the Symphony of the New World under the direction of Benjamin Steinberg. The soloist will be ESM alumnus Lew Soloff, currently a member of the rock group, "Blood, Sweat and Tears."

## *New Faces on the Faculty*

Among the new faces on the Eastman faculty this fall are those of three internationally famous performing musicians—conductor Jonathan Sternberg, soprano Irene Jordan, and bass-baritone Heinz Rehfuss. Mr Sternberg has been appointed visiting professor of orchestral ensembles; the two vocalists are visiting professors of voice this semester, replacing Julius Huehn during his sabbatical.

JONATHAN STERNBERG'S name has been familiar to record collectors for twenty years, since he made the first recordings of a number of Haydn symphonies and other works for the Haydn Society and the first series of Bach cantatas for Vanguard's Bach Guild label. He has since recorded music of Ives, Milhaud, Prokofiev, Rossini, Saint-Saëns, Telemann, Schubert, Mozart, Bach, Haydn and Leslie Bassett, with orchestras in Vienna, Salzburg and Zurich, for a half-dozen record companies. In the



*Jonathan Sternberg*

early years of microgroove, he made two complete recordings of Haydn's Lord Nelson Mass.

Georges Enesco, Pierre Monteux and Wilhelm Furtwängler were Mr Sternberg's conducting teachers. He also studied musicology with Curt Sachs, Hans David and Otto Kinkeldey, composition with Marion Bauer, Charles Haubiel and Philip James, and violin and viola with Andrew McKinley and Hugo Kortschak. Prior to taking up his Eastman appointment, he was musical director of the Atlanta Municipal Theater, and before that musical director of the Harkness Ballet. He has also served as producer, director and commentator for a number of radio stations in this country and abroad. He was lecturing on music at Washington Square College before taking his A.B. there, and began guest conducting in Europe and Asia while still an officer in the Army during World War II. (His military service included duties in public relations, chemical warfare, medical administration and special services.) In twenty-five years, Mr Sternberg has conducted some forty major orchestras, including the Vienna Symphony, Bavarian Radio Orchestra, RSO Berlin, French National Orchestra, London Philharmonic, Orchestre de la Suisse Romande, and others in Britain, France, Austria, Germany, Belgium, Switzerland, Holland, Yugoslavia, Poland, Czechoslovakia, Norway, Argentina and the United States.

Mr Sternberg and his wife, who is a painter, have two children and have taken up residence in Brighton.

IRENE JORDAN, one of the most versatile and admired of contemporary singers, was a member of the 1969 Summer Session faculty, and was persuaded to return this fall as a partial replacement for Mr Huehn. She is commuting from New York, where she is a regular member of the faculty of the Manhattan School of Music.

The Alabama-born soprano is known for the extraordinary range of her operatic roles. On such stages as those of New York's Metropolitan and New York City Opera, London's Covent Garden, Chicago's Lyric Opera and the St. Louis Municipal Opera, she has sung such varied roles as Aïda and the Queen of the Night, Santauzza and Butterfly, Leonore in *Fidelio* and the triple feminine lead in *Tales of Hoffmann*. Her exceptional vocal equipment and sense of drama have made possible the revivals of such works as Verdi's *Macbeth* and *Vespri siciliani*, Donizetti's *Maria Stuarda*, Weber's *Euryanthe*, and Berlioz's *Béatrice et Bénédict*.

In concert with many of the nation's leading orchestras, under such conductors as Leonard Bernstein, Walter Hendl, Josef Krips, Erich Leinsdorf, Paul Paray and the late Charles Munch, Miss Jordan has appeared as soloist in such works as the Verdi *Requiem*, Bach's *St. Matthew Passion*, Handel oratorios, Mozart masses, and the Ninth Symphony of Beethoven. In 1959 the Ford Foundation, recognizing Miss Jordan as one of ten U.S. performers to receive "public appreciation of the richness and variety of America's musical resources at their highest level," commissioned the late



Vittorio Giannini to compose his monodrama *The Medead* especially for her. She received an honorary doctorate from Judson College this year.

On records, Miss Jordan may be heard with Leonard Bernstein and the New York Philharmonic in the Columbia recording of Milhaud's *Les Choéphores*, in the complete recording of Stravinsky's *Pulcinella* under the composer's direction, and in the Schoenberg Songs, Opus 8, with Robert Craft conducting.

HEINZ REHFUSS, like Jonathan Sternberg, is especially well known to record collectors for his many recordings and, like Irene Jordan, is a commuter. Mr Rehfuss is head of the voice department at the State University of New York at Buffalo and also professor of voice at the Conservatoire de Musique de la Province de Québec in Montreal.

Mr Rehfuss was born in Frankfurt but grew up in Switzerland, where, in the early years of his operatic career, he was active as a set designer as well as singer. He was the leading bass-baritone of the Zurich Opera for 12 years and since then has appeared regularly at La Scala, Berlin, London, Paris, Edinburgh, Monte Carlo and other major European opera houses and festivals, under such conductors as Furtwängler, Karajan, Hindemith, Ansermet, Stravinsky and Klemperer. His operatic repertoire comprises more than 90 *basse chantante* roles, and he is also active as a recitalist.

Four years ago Mr Rehfuss took part in the New York revival of Dittersdorf's *Arcifanfano*, with Eleanor Steber among his co-stars and Newell Jenkins conducting. The Town Hall performance of the "rediscovered" comedy engendered such enthusiasm that it was repeated in Carnegie Hall.

The *Grand Prix du Disque* and other citations have been awarded to several of Mr Rehfuss's recordings. He is featured in both the Karajan and Goehr recordings of Bach's *Mass in B minor*, the Scherchen recording of the *St. Matthew Passion*, the Fritz Lehmann/Günter Arndt set of the *Christmas Oratorio*, and the *St. John Passion* under Andre Vandernoot. His Vanguard record of Mahler's *Knaben Wunderhorn* songs, with Maureen Forrester and the Vienna State Opera Orchestra under Felix Prohaska, has been a "best seller" since its release, and he may also be heard in Lorin Maazel's version of Ravel's *L'Enfant et les Sortilèges* and several recordings conducted by the late Ernest Ansermet, including Debussy's *Pelléas et Mélisande* (in which he sings Golaud), Stravinsky's *Les Noces*, and Ravel's *L'Heure Espagnole*.

For several years, Mr Rehfuss has included teaching in his regular schedule, together with his performances in opera, recital, radio and television and his recordings. In addition to his posts at Buffalo and Montreal, he leads a master seminar at the Kranichsteiner Musiksommer in Darmstadt and is a regular guest at the Dartington Summer School of Music in England.

THOMAS DUMM is visiting professor of viola for the full academic year, substituting for Francis Tursi, who is on sabbatical. Mr. Dumm is



principal violist in the Rochester Philharmonic Orchestra, a post he has held since Mr Tursi's resignation from the orchestra in 1967. Before joining the Rochester Philharmonic, he was a member of the Cleveland Orchestra.

JOHN DEXTER, *associate professor of choral ensembles*, comes to us from Des Moines, where he was music director of the Mid-America Chorale for the last two years and held numerous other posts for longer periods. He has been active as organist, choir director, conductor, editor and director of opera workshops for more than 25 years. He received a Ford Foundation grant in 1962 and a \$462,000 U.S. Office of Education Title III grant for the Mid-American Chorale in 1967 to cover the commissioning of new works and performances of established literature. He has also contributed to numerous learned journals, and recordings of his work may be heard on three labels.

BRUCE H. HOUSEKNECHT, *associate professor of music education*, is an ESM graduate, has taught at the University of Michigan, University of Colorado, University of Wisconsin, Louisiana State University and other institutions, and has published numerous articles and musical arrangements. He was head of the music department of Joliet Township High School and Junior College from 1946 to 1969. He has also been active as conductor of bands and orchestras, and led the Illinois All-State Band on a European tour last year.

BRUCE BELLINGHAM, *assistant professor of music literature*, comes from Canada and holds a Ph.D. in musicology from the University of Toronto. He has played double bass in the Hamilton Symphony and other orchestras and recently took up the viola da gamba. His areas of specialization are undergraduate music history, the music of the Renaissance, and conducting. At ESM he will be in charge of the Collegium Musicum, a course devoted to the study and performance of early music.

STEFAN KOSTKA, *assistant professor of theory*, received his Ph.D. at the University of Wisconsin, where he was an NDEA Title IV full-support fellow and also received Ford Foundation support. As a performer he has played trumpet in the Austin Symphony and other orchestras. He is especially interested in computer applications in music (his Ph.D. dissertation bears the title "A Computer-Assisted Study of Some Aspects of Style Development in the String Quartets of Paul Hindemith").

KATHLEEN QUILLEN, *assistant professor of humanities and music literature*, has been active as organist, choirmaster, and teacher of piano, organ, theory, music history, choral conducting and other subjects. For the last two years she participated in the Affiliate Artist program, based at Lenoir Rhyne College in Hickory, North Carolina, in 1967-68 and at Hawaii Loa College in Honolulu the following year. At ESM Mrs Quillen will teach organ literature, introduction to philosophy, and English literature and composition.

Ruth Watanabe, librarian of Sibley Music Library, served as one of the U.S. delegates to the working sessions of the International Association of Music Libraries, held in Amsterdam last August. She travelled to Holland on a grant from the American Council of Learned Societies. Later in the summer Dr Watanabe led a tour of the Women's Committee of the Rochester Civic Music Association to Salzburg and Vienna.

Dr Watanabe, who has completed another year as program annotator for the Rochester Philharmonic Orchestra, was guest speaker and panelist at the national meetings of the Music Library Association in Albuquerque and Atlantic City, and at chapter meetings at Cornell; she was vice president of the MLA until February, and is on the editorial board of its publication, *Notes*, in which she also compiles the "Music Received" listings. During the year she also contributed book reviews to various other publications, and served as consultant in librarianship for the University of Wisconsin.

In Rochester, Dr Watanabe organized the Music Library Workshop and the Workshop in Music Bibliography for the ESM summer session, and was elected president of the Rochester Branch of AAUW for the biennium 1969-71. She has been serving on AAUW's national committee for the selection of American Fellows, and participated in the organization's national travel program as lecturer on the fellowship program and contemporary music.

Two of Dr Watanabe's colleagues at Sibley Music Library were also active outside the School. Klaus Speer gave an organ recital in the Lutheran Church of the Incarnate Word in Rochester on July 25 and took part in the MLA meetings in Atlantic City in June. Gerald Gibson was a panelist at the New York State chapter meeting of MLA at Cornell and the Atlantic City national meeting, and served as vice chairman of the New York State chapter.

---

## DAVID COLLINS PERFORMS IN INDIANAPOLIS

David Edward Collins, a violin pupil of Carroll Glenn at Eastman, played a recital at the John Herron Art Museum in Indianapolis on October 19. His program comprised sonatas by Bach, Beethoven and Richard Strauss and shorter works by Ives and Wieniawski; his pianist was John Gates, formerly Julius Huehn's accompanist. Edwin McArthur will be at the piano when David repeats the program in Rochester next spring.

---

Philip Collins participated in activities at the Berkshire Music Center at Tanglewood during the summer. He is in his fourth year at ESM now, and his fourth year as second trumpet in the Eastman Brass Quintet. Eastman flutist Ruth Condon spent part of her summer performing at Aspen.

## José Echániz on Tour

José Echániz, professor of piano, will be one of the recitalists performing in Alice Tully Hall during the inaugural season of the new auditorium in New York's Lincoln Center. He will perform there on Sunday afternoon, November 23.

Earlier in November Mr Echániz will play a recital in Kilbourn Hall in celebration of his twenty-fifth anniversary on the faculty of the Eastman School. The date is November 4, and his program will include works of Beethoven, Falla, Liszt and Albéniz.

Mr Echániz is also scheduled to appear as soloist with the Indianapolis Symphony Orchestra under Izler Solomon on December 4 and 5. For his Indianapolis appearances he will give the premiere performances of the new Concertino written for him by David Diamond, and he will also play the Mozart Concerto in C major, K. 503.

Other appearances scheduled for Mr Echániz this fall and winter will be in Fort Collins, Colorado, where he will perform Beethoven's *Emperor* Concerto with the Fort Collins Symphony Orchestra on November 9, and Notre Dame, Indiana, where he will play a solo recital at St. Mary's College on January 11.

Mr Echániz was lecturer and consultant at the Michigan State University Fourteenth Annual Piano Teachers' Conference from July 16 to 18.

\* \* \*

David Russell Williams, assistant professor of theory, was elected to membership in the American Society of Composers, Authors and Publishers (ASCAP) on May 22, and on June 9 Dr Williams was elected to the board of directors of the Rochester Community Players for a two-year term.

\* \* \*

Wayne Barlow, chairman of the composition department, is working on three commissions—a Concerto for Saxophone and Band for the East Stroudsburg (Pennsylvania) High School Band, which will be performed in the spring by Donald Sinta with Dr Barlow conducting; a sacred choral work with electronic tape accompaniment for the New Hope Publishing Co. in Texas; and three organ preludes for *The Parish Organist*, commissioned by the Concordia Publishing Co. Dr Barlow's *Duo for Harp and Tape* was premiered last spring by Robert Barlow in a recital at the Juilliard School, and was subsequently included in a video-taped program for use on television. In July Dr Barlow gave three lectures on electronic music at Peabody College in Nashville, Tennessee.

## Glenn, List, Mendelssohn, Gottschalk & Co.

Carroll Glenn, professor of violin, and Eugene List, professor of piano, are the soloists on the new Westminster record of Mendelssohn's Double Concerto in D minor, with Ernst Märzendorfer conducting the strings of the Vienna Chamber Orchestra (WST-17166). Mr List also wrote the annotation for the record. The recording was made two years ago, after the same performers gave the Vienna premiere of the Concerto. Miss Glenn and Mr List (Mr and Mrs List) have also played the work's U.S. and British premieres, and last summer at the Newport Festival gave the American premiere of the original version with string quartet. On that occasion the quartet was made up of ESM students: Robert Cole and Marcus Lehman, violins, Klemi Hambourg, viola, and Dorothy Lewis, cello.



*Following his White House performance Eugene List presented souvenir of his concerts in Addis Ababa to Emperor Haile Selassie. President Nixon is at right; Harry Scaggiari, in uniform, may be seen behind the Emperor.*

Robert Cole is a pupil of Miss Glenn, and Marcus Lehman studies with Ziv Zeitlin. Cary Lewis, a pupil of Mr List, also appeared at Newport, performing with Mr List in four-hand pieces by Gottschalk and the three-hand Sonata of Haessler.

Earlier in the summer Mr List performed at the White House; he was invited to perform on July 8 for President and Mrs Nixon and their guest, Emperor Haile Selassie of Ethiopia. He had already played for every U.S. President since Franklin D. Roosevelt, and last year became one of the few American musicians to perform in Ethiopia. For his White House program he selected music by two American composers who had themselves performed as pianists for earlier Presidents—Alexander Reinagle, who played for Washington, and Gottschalk, who played for Lincoln. Harry Scaggiari, a former pupil of Mr List at Eastman and now a member of the U.S. Marine Band in Washington, joined Mr List in performing some Gottschalk duets, including a very special version of *Ojos criollos* in which they interpolated the song of President Nixon's alma mater, Whittier College.

Two more of Mr List's ESM pupils, Annette Davies and Neal Larrabee, were among the winners of the Concerto Contest at the Music Academy of the West in Santa Barbara, California, during the summer. They both appeared as soloists with the Festival Symphony Orchestra under Maurice Abravanel at the Academy on August 23, Annette in the first movement of the Prokofiev Third Concerto and Neal in the first movement of the Tchaikovsky First Concerto. Neal also took prizes this year in the contests sponsored by the Young Musicians Foundation in Los Angeles and the Evansville Philharmonic Society in Indiana.

On September 24 Mr List and nine of his Eastman pupils and former pupils taped a performance to be seen and heard on the Ed Sullivan television show. The work they played was Gottschalk's *Jota aragonesa*, in a reconstruction of the original ten-piano version prepared by Victor Savant, who studied piano with Mr List and composition with Wayne Barlow and Samuel Adler at ESM. Since Victor began basic training in the Army a few days before the event, he was unable to take part in the televised performance himself. The nine pianists who did perform with Mr List were Annette Davies, Joo Ran Kim, Neal Larrabee, Mary Jo Santuccio, Harry Scaggiari, William Shookhoff, John Van Buskirk, Nancy Weintraub and Carmen Wilhite.

Back in Rochester, Eugene List recorded some more Gottschalk early in September, including some four-hand pieces with Cary Lewis and others with Brady Millican. Brady, also a List pupil, is in London now as Francis Toye Fellow in the second year of ESM's exchange arrangement with the Royal College of Music. The London institution is represented at Eastman this year by Stephen Wikner, who is studying violin, composition and conducting.

## ADLER & BENSON HONORED AT ITHACA COLLEGE

Two ESM professors of composition, Samuel Adler and Warren Benson, were guests of honor for the Northeastern Regional convention of Phi Mu Alpha Sinfonia, the national music fraternity, held at Ithaca College on October 4 and 5.

A concert presented during the convention featured the first performance of Mr Adler's new choral work *Begin My Muse*, commissioned by the fraternity for its forthcoming centenary; it was performed by chapter members from the Eastman School and the State University of New York at Potsdam and Fredonia, with the Eastman Percussion ensemble under the direction of the composer. Also presented were works of two ESM alumni who now are members of the Potsdam faculty: *Orpheus and His Lute*, by Arthur Frackenpohl, and the *Five Serious Songs* by Robert Washburn, the latter also a premiere.

Mr Benson was made a national honorary member of Sinfonia at the closing session. He was on the Ithaca College music faculty for fourteen years before joining the Eastman faculty two years ago.

Others honored during the convention were Alan E. Adams, executive secretary of Phi Mu; Ithaca College President Howard Dillingham and Mrs Dillingham; Deans Craig McHenry and Walter Beeler of the Ithaca College School of Music, and Karel Husa, professor of composition at Syracuse University. Robert C. Soule, first national vice president of Phi Mu Alpha, was the principal speaker.

---

## KAREL HUSA TO VISIT EASTMAN

Karel Husa, winner of a Pulitzer Prize in music, is scheduled to be the guest of honor at the Eastman School's annual United Nations Concert on October 22, when Donald Hunsberger will conduct the Eastman Wind Ensemble in the Rochester premiere of Mr Husa's *Music for Prague*. The four-movement work for enlarged wind ensemble was written during the Czech-born composer's visit to his native city between August and October of 1968, and reflects the tragic events of that period. The work is based in part on the Hussite hymn *Ye Warriors of God*, the same theme used by Dvorák in his *Husitská Overture* and by Smetana in the last two sections of *Má Vlast*.

---

Michael Corzine, organist, won the New York-New Jersey regional contest of the American Guild of Organists in New York City in July. This entitles him to participate in the national finals in Buffalo next summer. Mr Corzine is a candidate for the Performer's Certificate and the M.M. degree this year; he is also the organist at the Lake Avenue Baptist Church.



# CHAUTAUQUA

The Eastman School was again abundantly represented last summer at Chautauqua, where Walter Hendl conducted the Chautauqua Symphony Orchestra for the seventeenth consecutive season, Josephine Antoine was in residence as head of the Chautauqua School of Music voice department, and Leonard Treash served once more as general director of the Chautauqua Opera Association.

In addition to conducting 16 concerts, Mr Hendl appeared as pianist in a performance of the Brahms Quintet with the Chautauqua String Quartet on August 11. Millard Taylor, first violinist in the quartet and concertmaster of the Chautauqua Symphony, was soloist with Mr Hendl and the orchestra in the Beethoven Concerto on July 8. ESM soprano Patricia Burmeister was Mr Hendl's soloist for the concert of July 30.

Eastman faculty composers were represented on Mr Hendl's Chautauqua Symphony programs, too. Samuel Adler conducted his own *City by the Lake* on August 2, and Robert Gauldin's *Scenes from "Hamlet,"* conducted by Mr Hendl, opened the August 12 concert.

Evan Whallon, who conducted five presentations of the Chautauqua Opera Association this summer, has received an honorary doctor of music degree from Otterbein College. In April 1970 Mr Whallon will be guest conductor of the Baltimore Symphony for two concerts.



*Mitch Miller, oboist, conductor, record producer, and ESM alumnus, visited the School in July for a chat with Director Walter Hendl, with whom he is shown in this picture. The following month Mr Miller was guest conductor of the Chautauqua Symphony Orchestra, of which Mr Hendl is music director and conductor.*

# ALUMNI NOTES

Guido Ajmone-Marsan has won the 1969 Florence Prize, an AIDEM-sponsored international competition for conductors held in Florence, Italy. Mr Ajmone-Marsan is a pupil of Franco Ferrara at the Accademia di Santa Cecilia in Rome, where he has been studying for the past year with a scholarship from the Italian government. As winner of the "Premio Firenze" he received a half-million lire and the opportunity to conduct in public, plus an engagement for a full symphonic concert with the Palazzo Pitti Orchestra in Florence on August 14, part of the Serate Musicali Fiorentine series.

\* \* \*

John La Montaine's Christmas opera *The Shephardes' Playe*, given its first performance on Christmas Eve 1967 on the ABC television network, has been given the Sigma Alpha Iota television award for the best single musical program. Ballots in the competition were completed by some 50,000 members of the professional music fraternity for women.

*The Shephardes' Playe* is the second in Pulitzer Prize composer La Montaine's trilogy of Christmas pageant operas. The one-hour production was filmed in color in the Washington National Cathedral for ABC-TV's public affairs series "Directions."



John La Montaine



Thomas Stacy appeared as English horn soloist in July with the Minnesota Orchestra under the direction of George Trautwein, in Donizetti's Concertino for English Horn and Orchestra. A new concerto for English horn is being written for Mr Stacy by Stanislaw Skrowaczewski, scheduled for performance in November in Minneapolis. Mr Stacy has been soloist with the Minnesota Orchestra (formerly the Minneapolis Symphony) for six years, and holds the John Gilman Ordway English Horn Chair, one of the 18 endowed principal chairs of the orchestra.



*Thomas Stacy*



*Gerhard Samuel*

Gerhard Samuel, who began his 10th season as musical director and conductor of the Oakland Symphony Orchestra this fall, has recently recorded Lou Harrison's *Symphony on G* in England and has just recorded the Ben Weber Piano Concerto with William Masselos as soloist. His recording with the Oakland Symphony of Janni Cristou's *Enantiodromia* will be released some time this year. In June Mr Samuel was a panel member of the American Symphony Orchestra League's committee on contemporary music and programming at the League's convention in Atlanta. In August he traveled to Europe to record contemporary American works and to conduct the Oslo Philharmonic Orchestra in a special concert on September 12.

\* \* \*

Allen I. McHose, former Associate Director of ESM, gave two informal lectures on the music of Russia at the La Mont School of Music of the University of Denver on April 3. Dr McHose is currently serving as acting director of the Hochstein Music School in Rochester.

## William Flanagan Dead at 46



Stereo Review Photo

William Flanagan, the prominent American composer and critic, was found dead in his New York apartment on August 31. Mr. Flanagan, a native of Detroit who had observed his 46th birthday earlier in the month, studied composition at ESM with Burrill Phillips and the late Bernard Rogers. He later studied at Tanglewood with Aaron Copland, Arthur Berger and Arthur Honegger, and privately with David Diamond.

*Another August*, which won a Pulitzer Prize nomination for Mr Flanagan in 1967, is the latest of his works to be recorded; Composers Recordings Inc. (CRI) is readying the release of a performance by soprano June Barton with the Royal Philharmonic Orchestra under Newell Jenkins. Unfinished at the time of Mr. Flanagan's death were *Silences*, a work for woman's voice and orchestra to a text by Howard Moss, commissioned by the Thorne Foundation, and *The Ice Age*, an opera begun on a Ford Foundation commission for the New York City Opera in 1963 with Edward Albee as librettist.

Although best known for his vocal music, Mr Flanagan also wrote a good deal of chamber music, and his orchestral works have been performed by the Detroit Symphony, the Philadelphia Orchestra, and orchestras in Japan, Scandinavia and Britain. His incidental music for Albee's *Malcolm* and *The Sandbox* led to a close friendship with the playwright, and to Flanagan scores for two more Albee plays—*The Ballad of the Sad Cafe* and *The Death of Bessie Smith*—as well as *The Ice Age*.

In addition to composing, Mr. Flanagan contributed articles and reviews to a number of prestigious publications. He began writing for what is now *Stereo Review* in 1961 and was a contributing editor of that magazine when he died; he had been a reviewer for the New York *Herald Tribune* for three years before that. Not all of his writing was on music: nearly completed at the time of his death was a book on the state of the theater in America, with special attention to Albee's position.

The funeral was held in Rochester on September 5.

Catharine Crozier Gleason has resigned from the faculty of Rollins College. She will continue to give a limited number of organ recitals, teach master classes and conduct seminars in colleges and universities.

\* \* \*

Karen Phillips Trampler has recently made four recordings as violist with the Juilliard Ensemble, which will be released this fall.



*Last February Howard Hanson, former Director of the Eastman School of Music, held a symposium on new American music for high school vocal and choral performance at the University of South Florida in Tampa. There was a concert of Dr Hanson's music during the two-day event (February 7 and 8), and on February 7 a reception was held for him by ESM alumni, some of whom are pictured with him here. Standing, right to left, are John Diercks, composer, Hollins College, Virginia; Gary Wolf and Gordon Johnson, both professors at the University of South Florida; Ruth Carrell, piano teacher, Tampa; Leland Peck, piano teacher, St. Petersburg; Justine Cleary Johnston and Harry Hoffman of Tampa; Michael Smith, concert manager, University of South Florida; Edward Preodor, professor at USF and concertmaster of the Florida Gulf Coast Symphony; Alice Crawford of Cocoa; Horace Boyer, assistant professor of fine arts at Brevard Junior College in Cocoa; Vance Jennings, USF professor and principal clarinet of the Florida Gulf Coast Symphony; Mary Nic Shenk, writer on music for the St. Petersburg Times and member of the ESM Alumni Council, and Ward Woodbury, director of the school of music at Rollins College in Winter Park.*

Crawford Gates, who began his fifth season as musical director of the Beloit Symphony in Wisconsin this year, has also been appointed musical director of the Quincy Symphony in Illinois. In January Mr Gates will guest conduct the Utah Symphony in Salt Lake City in two concerts of contemporary music.

\* \* \*

E. Kent Hughes was named Hardin Professor of the Year at recent commencement exercises at Midwestern University, where he is associate professor of music. Dr Hughes received \$1,250 and a plaque of citation. The award is given annually to a member of the Midwestern University faculty whose teaching and research during the past year have been outstanding and distinctive.

\* \* \*

Grant Fletcher has just completed composition of a commissioned work, Concerto for Winds, and is now scoring his Symphony II. A revised edition of his book, *Integrated Theory—Second Year Syllabus*, has been released and a new book, *Rhythm—Notation and Production*, has just been printed.

\* \* \*

Jerome L. Landsman has been appointed to the Allegheny College faculty as professor of music and chairman of the department.

\* \* \*

Charles Wittenberg's *String Quartet in One Movement* received its premiere on May 3 by the Composers String Quartet in Carnegie Recital Hall. The Quartet will be recorded for Composers Recordings Inc. this fall. Already released is a recording of Mr Wittenberg's *Triptych for Brass Quintet*, performed by the American Brass Quintet on Desto.

\* \* \*

David Borden, Composer-Pianist for Dance at Cornell University, has recently had a piece premiered—*Technique, Good Taste and Hard Work* for Moog Synthesizer.

\* \* \*

Thomas Briccetti conducted the Indianapolis Symphony Orchestra in a dedicatory concert at Butler University in which Wilma Hoyle Jensen was organ soloist. Mr Briccetti also conducted the Indianapolis Symphony in works of two other ESM alumni, Ronald Lo Presti and Laurence Taylor, at the Indiana State University Third Annual Symposium of Contemporary American Orchestral Music.

\* \* \*

Richard Willis, associate professor of composition and composer-in-residence at Baylor University's School of Music, was the recipient of the Ostwald Award for Band Composition, a cash prize of \$1,000. Dr Willis'

prize-winning composition, *Aria and Toccata*, also received its world premiere by the U.S. Air Force Band and was subsequently given a dozen performances by the Air Force Band on tour. It will be published by Mills Music Inc.

\* \* \*

Philip J. Swanson, who for the past two years has been an instructor at Indiana University of Pennsylvania, has been appointed assistant professor of flute at the School of Music of the University of Arizona in Tucson, where he will also perform with the Faculty Woodwind Quintet and be principal flute of the Tucson Symphony Orchestra.

\* \* \*

Barbara Gibas presented a recital of piano music on May 22 in Vienna. She is studying with Professor Hermann Schwertmann at the Akademie für Musik und Darstellende Kunst in Vienna.

\* \* \*

Donald Doig, tenor, has won the oratorio prize of the 1969 Biennial Young Artist Audition sponsored by the National Federation of Music Clubs. Those chosen as winners are considered ready for concert careers, and each was presented with a \$1500 cash award as well as concert engagements.

\* \* \*

Joseph B. Carlucci, formerly head of the music department at Northwestern State College of Louisiana, has been appointed assistant chairman of the school of music at Kent State University. Mr Carlucci will also act as a co-ordinator between Kent and the Cleveland Orchestra in the management and development of the new Blossom Music Center, summer home of the Cleveland Orchestra and site of the Blossom Music Festival School operated by Kent State.

\* \* \*

Pianist Jan Blankenship recently recorded twelve 18th- and 19th-century sonatas for Educo Records. He is now preparing a set of Bach's *Well-Tempered Clavier, Book I*, for release by Educo in 1970.

\* \* \*

A Sonata for violin and piano by S. Thomas Beversdorf of the Indiana University music faculty was featured on May 8 in a concert in the NATO Building in Paris sponsored by UNESCO. Earlier this spring the Sonata was featured on the Belgian National Radio and Television in Brussels. In May Dr Beversdorf's Concerto for Two Pianos and Orchestra was performed by the Indianapolis Symphony.

Madeleine Begun, who completed her junior year last year and who was a pupil of Robert Sprenkle, auditioned for Donald Johanos, conductor of the Dallas Symphony, and is now second oboe with that organization.

\* \* \*

Robert Hargreaves, head of the division of music at Ball State University, received an honorary doctor of music degree from Albion College. He is president of the National Association of Schools of Music.

\* \* \*

Joseph Fennimore has been awarded first prize in piano in the recent "Maria Canals" international competition held in Barcelona. The award was cash and a performance in the Palacio de Musica with the Barcelona Conservatory Symphony which was broadcast nationally in Spain.

\* \* \*

Gerald Lloyd has been promoted in the department of music at Western Michigan University, where he now holds the title associate professor.

\* \* \*

George Buckbee, assistant conductor of the Norwegian State Opera in Oslo, returned to Finland this fall to assume his duties as chorus master, conductor and coach at the Finnish National Opera.

\* \* \*

Paul M. Palombo has been appointed assistant professor of theory at the University of Cincinnati College-Conservatory of Music, where James Riley has been named associate dean and director of graduate studies. Also an associate professor of musicology, Mr Riley fills the top administrative post formerly held by Lewis E. Rowell, another ESM alumnus, who resigned to become professor of theory at the University of Hawaii in Honolulu.

\* \* \*

Paul Tardiff was soloist with the Peabody Chamber Orchestra in a performance of Janáček's *Concertino for Piano and Six Instruments* in February. He also participated in the Carnegie-Mellon University concert series in March and gave a piano recital at that University's Faculty-Student Convocation. In August he presented a piano recital in the twelfth annual Matthay Piano Festival and Workshop of the University of Maryland.

\* \* \*

Joseph M. Cohen, associate professor of music at St. Norbert College in Wisconsin, was awarded prizes in two categories of musical composition by the Radio Hall Music Program of the 1969 Wisconsin State Fair in July. Dr Cohen was honored for his Symphony No. 1 and for his cantata *There Is No God*. He is currently working on an opera which is tentatively scheduled for production at St. Norbert in the next year.

Jerry Neil Smith, associate professor of winds at the University of Colorado College of Music, has been elected to writer membership in the American Society of Composers, Authors and Publishers (ASCAP). Mr Smith's recent composition for band, *Epilog*, has received many performances this year and was included on tour programs by the University of Florida Band and the Notre Dame University Band. His recent composition for orchestra, *Proclamation*, was premiered by the Boulder (Colorado) Philharmonic in February.

\* \* \*

Lee Dawson, harpsichordist, has been selected to perform with the Philadelphia Orchestra this season. As a winner of the annual Philadelphia Orchestra Youth Auditions, she will appear as soloist on March 2, 1970, in Bach's *Brandenburg Concerto No. 5*, with Philadelphia Orchestra members Murray Panitz, principal flute, and Norman Carol, concertmaster. Miss Dawson is a master's candidate at Temple University, where she is a pupil of Igor Kipnis.

\* \* \*

Frederick Weiser will be principal clarinet with the Savannah Symphony for the 1969-70 season.

\* \* \*

Ruth Drucker, assistant professor of music at Towson State College, was selected Musician of the Year by the Towson State chapter of Phi Mu Alpha Sinfonia fraternity, and was instrumental in helping to start a chapter of Mu Phi Epsilon sorority there. This summer Mrs Drucker performed with the Harford Theatre Association, singing the roles of Maria in *The Bartered Bride*, and Saffi in *The Gypsy Baron*, and sang the role of Belinda in the Johns Hopkins Choral Society production of Purcell's *Dido and Aeneas*.

\* \* \*

John Weinzwieg's *Dummiyah* (Hebrew for silence), commissioned by the CBC, was premiered on May 4 at the University of Toronto, where Mr Weinzwieg is professor of composition. His Concerto for Harp and Chamber Orchestra was recently recorded by the CBC and published by Leeds Music (Canada); on May 25 he was awarded an honorary doctorate in music from the University of Ottawa.

\* \* \*

Pianist-conductor William Penny Hacker, founder and conductor of the Virginia State Symphony and musical director of the New York State Symphony project, was musical director for the third season of the Summer Barn Concerts in Coldenham, N.Y.



Pianists Joan Yarbrough and Robert Cowan were on the piano faculty of the Brevard Music Center in North Carolina for the 1969 summer session. They were soloists with the Brevard Chamber Orchestra on July 25 in Mozart's Concerto in E-flat, K.365.

\* \* \*

Upon leaving Eastman in 1966, Richard Posner became principal second violin with the Chamber Symphony of Philadelphia under Anshel Brusilow, during which time he married Sandra Schultz, an ESM alumna, who was violist with the New Orleans Symphony. In 1967 both became members of the Spokane Symphony in Washington—Mr Posner as concertmaster, Mrs Posner as violist—and also played in the Spokane String Quartet, which performed under a Title III grant. Mrs Posner also became principal violist with the Spokane Chamber Orchestra, and they both taught in the Spokane public schools in the Gifted Children's Program. Mr Posner was frequent soloist with the Spokane Symphony and the Chamber Orchestra, and has appeared as guest concertmaster of the Boise Philharmonic in Idaho. During the past four summers Mr Posner has played in the Chautauqua Symphony under Walter Hendl, and this fall he became assistant concertmaster of the Indianapolis Symphony under Izler Solomon. In January Mr Posner will give solo recitals in Indianapolis and Chicago.

\* \* \*

Donald McKellar has been promoted to the associate deanship of the music faculty at the University of Western Ontario in London, Canada. Mr McKellar is the founder and head of the music education department, founder and conductor of the Symphonic Band and the Symphony Orchestra at the University, and conductor of the International Symphony Orchestra (Sarnia-Port Huron).

\* \* \*

Robert Christensen, executive director of the Community Music School in St. Louis and vice president of the National Guild of Community Music Schools, has had his composition "Two Pieces for Piano" published by the Arts Publication Society in St. Louis.

\* \* \*

William Jones has been named academic vice president and dean of the faculty at Berea College in Kentucky.

\* \* \*

Won-Mo Kim has been appointed associate professor of music at Illinois State University.





*Sharon Bennett*



*Jacklyn Schneider*

Sharon Bennett Dwyer and Jacklyn Schneider were winners of Corbett Foundation Opera Fellowships last May, which enabled them to audition in German opera houses under the aegis of Robert Schultz, a leading German opera agent, in September and October.

\* \* \*

Aiko Onishi was appointed chairman of the piano department at San José State College in California.

Pianist Janice Larson presented a recital in Wigmore Hall in London, England, on June 11.

Michael A. Smith became assistant manager of the Detroit Symphony in September.

Alfio Pignotti was recently appointed associate professor of violin at Eastern Michigan University in Ypsilanti.

\* \* \*

Edward J. Jantschi was elected president of the Connecticut Music Educators Association for a two-year period which began June 1. He has served as All-Connecticut Choral chairman, All-Connecticut Festival chairman and chairman of the Student Activities Commission. In 1967 he served on a special advisory group of the Connecticut State Education Department in compiling a choral literature bibliography for high school choral groups.

## OUT-OF-TOWN AUDITION DATES SET

Edward H. Easley, Director of Admissions, has announced dates for applied music auditions in Boston, Chicago, Dallas, New York City, and Philadelphia and Saint Louis, as follows:

January 6—Philadelphia

January 7—Boston

January 9—Chicago\*

January 10—Saint Louis

January 14—New York: woodwinds and brasses only\*

January 15—New York: strings only\*

January 16—New York: voice only\*

February 16—Dallas

February 20—New York: piano only

\*Millard Taylor will be with Mr Easley to hear string players and harpists in Chicago and New York. Verne Reynolds will be present for the New York wind and brass auditions, and John Maloy will attend the New York voice sessions.

Mr Easley points out that out-of-town auditions are intended primarily for undergraduate applicants who find it impossible to audition at the Eastman School. Organists, harpists and percussionists cannot be auditioned outside Rochester (with the exception that Mr Taylor will hear harpists in Chicago and New York).

Rochester auditions are recommended for all applicants, since auditioning at the School enables the performer to meet and play for individual artist-teachers and to see the School. A brief test in theory (rudiments, ear training, harmony) will be given at each audition, and advance appointments are required for both Rochester and out-of-town auditions. Appointments may be made by writing to Mr Easley at the School.

Mr Easley was an observer at the Van Cliburn International Piano Competition in Fort Worth early this fall, and made his annual visit to the Interlochen Arts Academy on October 7 and 8. He plans to meet with ESM alumni when he visits the Seattle Public Schools for interviews and preliminary auditions October 27-29.

On May 1 and 2 Mr Easley will be back in Dallas for advisory auditions and interviews with high school sophomores and juniors, and may schedule other stops in Texas and Oklahoma as well.

## EASTMAN PERFORMING UNITS ON TOUR

### PHILHARMONIA TO PLAY IN COBLESKILL

The Eastman Philharmonia, Walter Hendl conducting, will give a concert in Cobleskill, New York, on October 24, under the auspices of the State University Agricultural and Technical College there. The program will comprise Brahms's *Academic Festival Overture*, the *Andante cantabile* from Tchaikovsky's String Quartet in D major, three excerpts from Berlioz's *Damnation of Faust*, Hindemith's *Weber-Metamorphoses*, and Gershwin's *An American in Paris*. The concert will be given at Cobleskill Central High School at 8:15, and admission will be free. For any additional information, those interested in attending may contact Mr John Grosvenor, chairman of the Convocations and Fine Arts Committee at the State University College in Cobleskill.

### SPECIAL ALUMNI CONCERTS SCHEDULED IN BOSTON, NEW YORK, PHILADELPHIA, WASHINGTON

The Eastman Percussion Ensemble, John Beck, conductor, and members of the Eastman Trombone Choir, Emory Remington, conductor, will be on tour this winter. The two groups will take part in four special concerts for ESM alumni in Boston, New York, Philadelphia and Washington. The events will not be open to the general public, but are for alumni, students, parents of students, and potential students.

In each of the four cities there will be a one-hour concert, preceded by cocktails and followed by a reception.

The schedule is as follows:

**BOSTON**—Thursday, January 29, Sheraton Plaza Hotel, Commonwealth Room: Bar opens 7:30, concert 8:00 to 9:00, reception 9:00 to 10:00 p.m.

**NEW YORK**—Friday, January 30, Park Sheraton Hotel, Forum Room: Bar opens 5 p.m., concert 5:30 to 6:30, reception 6:30 to 7:30.

**PHILADELPHIA**—Saturday, January 31, Warwick Hotel Ballroom: Bar opens 5 p.m., concert 5:30 to 6:30, reception 6:30 to 7:30.

**WASHINGTON**—Sunday, February 1, Sheraton Carlton Hotel, Crystal Room: Bar opens 4 p.m., concert 4:30 to 5:30, reception 5:30 to 6:30.

Admission will be \$3.00 per person for each event (covering the concert itself, the reception and *hors d'oeuvres*). Alumni in the respective areas will be notified later in the fall regarding sources for tickets.

Notes from EASTMAN  
Eastman School of Music  
26 Gibbs Street  
Rochester, New York 14604

